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551 think of renaming objects for which the dead had been named, nor of using circumlocutions. This tabu, coupled with the freedom with which new names were coined, brought it about that there was no inheritance of particular names.

Maricopa names had thus a contradictory character. They were significant in that many of them had totemic reference and in that they were not lightly used, but they were not emotionally significant. The tabu was on the whole not emotionally rooted; it was rather a matter of etiquette, of good form. Their non-significant character is borne out by their nickname nature, the fluidity of composition, the casual way in which they were bestowed, and the readiness to change. Even the names having totemic reference are one with the avowed nicknames in that they are mere designations, just as dogs were named for convenience of reference.

124 The names of all persons in the Maricopa community which
551 follow are based on an allotment list dating from about 1915.
614 These were obtained with difficulty from my interpreter, who in-
[115] variably interrupted the procedure when a third person approached. It was striking that she knew the sib affiliation and the complicated tribal lineages even in cases where she could not recall the person's name. All the persons listed are Maricopa-speaking members of the single community despite their diversity of tribal ancestry. Probably every one of them is of mixed tribal blood, so that only in those few cases where this is not known to be the fact, could we describe them as specifically Maricopa, Halchidhoma, Kohuana, or Halyikwamai. The tribal
● [128] designations in the following list do not mean that the individual is reckoned an Halchidhoma, e.g., but that the patrilineal descent is from the Halchidhoma sib of that name rather than from the equivalent sib of one of the other tribes.

128 The names are grouped by sib and sex, so that all names of sib
551 reference appear first (marked by an asterisk), then those referring to personal appearance and habits, other names with meaning, and those for which my interpreter knew neither meaning nor the reason for the bestowal of the name. In all cases where meaning is recorded, a satisfactory etymology was ob-

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tained. In no case did an etymology seem forced or a folk-etymology attempted. All names are in the Maricopa language.

Certain features appear clearly from this list. Not all the "totems" of a sib are referred to: for example, l,ɛʊ'c names refer to buzzard, fire, and sun, but not to the beetle. A surprisingly large proportion of women's names have sib reference, fifty-eight in a total of eighty-eight. The proportion is uniform in all the sibs. Actually the habit of bestowing sib-names is not randomly distributed, but prevails rather in certain families. If these are excluded, the proportion of sib-names drops appreciably. So far as I know this fact has no sociological significance, but seems solely a matter of preference for this type of name.

For instance, in kwltk,l'l,ᴬ sib, numbers 166 and 168 are brothers; 166 is the father of 170, whose children are 169, 165, 164 (sons), and 159, 160 (daughters); a third daughter having no native name. The son of 168 is 167, and 171 the son of 169. Of these, the brothers and sisters 159, 165, 160, and 164 have names all referring to the lizard. Again, in ɣamitu'tc sib, the sons of 123 are 124, 125, and W—— (referred to above), the daughters 119, 120, and 121. Names 119 and 120 refer to the mesquite beans; 121 to the roadrunner.

The list is presumably deficient in at least one way: there are no names which refer grosly to sexual matters, which might have been expected, since this is general among the Yuman tribes. I can only believe that my interpreter deliberately avoided mentioning these, just as she avoided coarseness at all other times. It may be that the untranslated names and those of people whom she declared had no native names, are of this character.

TABLE VI

LIST OF NAMES

SIB: l,ɛʊ'c

*Women*

| | | | | |
|---|---|---|---|---|
| *1 | saxavɨcu'lc..... | bluish forehead | The sun's rays, as it rises, are blue. | Maricopa |
| *2 | xanɨl'ɨk..... | sun rays | | Halchidhoma |
| *3 | hɨɨs'..... | blaze | Refers to fire. | Maricopa |
| *4 | n,ikama'..... | untouchable | Refers to fire. | Maricopa |
| *5 | n,ika'm..... | —— | Refers to fire. | Maricopa |
| *6 | oi'lv..... | moving to and fro | Refers to the blaze of a fire. | Maricopa |

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and sang for them, receiving gifts in return. War and scalp dances, puberty ceremonies for girls, and bee-killing ordeals for boys were other occasions. Songs, of course, were used in curing and at the cremation and mourning rites. The impression is that singing and dancing was very frequent, although ritual dancing was wholly unknown to the Maricopa and their associates.

The list in Table VII embraces all songs known to two informants, Kutox and Last Star. In addition to songs of the local tribes (that is, the mixed group of the Maricopa community), it contains their responses to the names of the Yuman song series noted by Kroeber.[15] They rarely hesitated in ascribing a song to a particular tribe (although they may not always have been correct) and their evidence, obtained independently, was rarely contradictory. It is significant how frequently their identifying remarks duplicated those furnished by Kroeber. I have thought it advisable to give here the song names from Kroeber's list used as cues in order to show what evoked their responses. It should be pointed out that these songs and song-series had recognized names, titles in our sense.

The following notes on songs were recorded.

*Blackbird* was the proper name of the song about Deer, "because the man who dreamed of the Orange Shouldered Blackbird could cure any sickness derived from the Deer." One who dreamed of Deer would always sing, but he was too shy, "too cowardly," to sing before others. He had several men who sang with him, and would gradually let his voice drop, leaving the others to sing. "He did this because deer is the principal food; hence this man would fear being killed by other shamans." He also cured.

*Buzzard* told "all about the creation"; how the culture hero appeared and acted when he sickened; of his cremation, and how the people dispersed in the desert and settled in their historic homes. At the war dance, there were formed two opposing lines of men and women alternately, with the singer in the middle of

[Text continues on page 263.]

[15] *Handbook*, pp. 755 f., 786. Kroeber lists as Maricopa songs according to Maricopa information: Salt, Deer, Taris (i.e., Killdeer), Buzzard, and Mockingbird. The last alone was not mentioned by my informants.

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one line, supported by a man on each side, all three with rattles. The lines moved backward and forward. It was also sung at the scalp dance, and in general, at times of rejoicing; always with a gourd rattle accompaniment.

The recorded text of one song of this series follows.[16] Below each line of text is given the equivalent in normal speech; other words and elements are meaningless, being inserted merely to carry the song.

xaĭlnyi kŏn̥ai'yumi'n̥yik,aviyŏ'nak,amiyŏm
miviya'k
He went crying

Repeat this line twice.

| | | | |
|---|---|---|---|
| akun̥pin̥yipŏn̥'aiva' | xatcu'ɪkwĭsθa' | kumanan̥axai | xima'n̥alyŏn̥axuta |
| pipa | xatcu'ɪkwĭsθa's | maxai | mĭl,axo'c |
| a person | cold weather taking | boy | wing |

| | | | | |
|---|---|---|---|---|
| akuuva'n̥apa'xa | anyu | miniθau | tcaiyĭ'mavi'ya | |
| kuvapa'xan | | aθau | tcaiyĭ'mg | viyak |
| end [of wing] | | take | send it away | on its way |

Free rendering: "He went crying. The boy-bird, Taking-cold, sent his wing tip on its way." Taking-cold was the name of an unidentified bird, which arrives in this area about October. He figures here as a person, a boy. Buzzard went along crying, because he was not fast enough to bring back what he desired. (What it was Last Star did not know.) The bird Taking-cold had more power, so Buzzard asked him to go, but Taking-cold had merely to dispatch his wing tip. "Buzzard was like a shaman who cannot bring back a sick man's soul, because he was not swift enough to overtake it. So he might send a quick boy in his place."

*Catukẓo'tàs* was the name of one of the twins of the Flute Lure tale (p. 373). The name of his son, the hero, kwiyăhuma'xa, identifies this song with Mohave Kwiya-humara.

*Cottontail* had been heard among Yavapai visitors. The cottontail and jackrabbit were sung about by shamans who dreamed

[16] For the transcription of this and other songs recorded phonographically, see p. 271 f.